

What It Means to Be a "Funny" Actor

Experience of Charlie Stine and Wallace Beery in An Essanay Comedy

Vall Street Men on Directorate of New World Film Corporation.—Power's Projection Machines On United States Battleships.—Augustus Carney's Faith in "Life Preservers" Gone.

How would you like to be an actor? It is not as easy as it looks to shoe-clerks, bankers, politicians, society girls and others who sit in plush-covered chairs in a steam-heated theatre and enjoy watching somebody else suffer.

Ask Charlie Stine or Wallace Beery. They know, having recently completed an Essanay comedy entitled "The Ups and Downs," in which each tries to make life as miserable for the other as is possible and still keep within the radius of the bounds of the Censor Board.

You have often heard of the players being hit with eggs—such an occasion is quite rare in real life, but in this comedy mentioned when the two families get into a quarrel over two eggs that have been borrowed and not returned, and they have come within one inch of killing each other many times, the finish occurs when the borrowers decide to return the hen fruit with interest and an egg battle takes place in the street.

Ask Charlie Stine if it hurts to get hit with real eggs when the mercury is flitting with the zero mark. He got his, in the face and on the hands—and they broke and froze to him. Enough to make tears come to a pair of glass eyes! Don't you think so? Yes!

Well, such is life in the photoplay realm of to-day. The acting bug buzzes around till it gets into the bonnets of people who imagine it would be like living in the garden of Eden just to pose—then sit in the audience and hear the people laugh and cheer and said original could enjoy the ovation when he sees himself on the screen.

But, come wake up, Dreamer, climb back on your little ice-cream and stick to your job if you want something easy. The life of the actor is not all peaches and cream—the slapstick comedy cast think it is all thorns without roses when they have to do the break-neck distasteful things that come their way via the scenario department.

"There's not a string attuned to mirth. But has it's chord in melancholy," said the poet, Hood, and he must have had a slapstick comedy actor's life in mind when he said it.

Announcement has been made that Mr. W. A. Pratt, of the well-known banking house of Edward B. Smith Co., of New York, Philadelphia and London, England, and Mr. Van Horn Ely, president of the National Producers' Company, of Wall Street, New York, are on the directorate of the new World Film Corporation, which has recently bought the World Special Films Corporation of New York with branch offices in the principal cities of the United States and Canada. Mr. E. Mandelbaum and Mr. Philip Gleichman, the founders of the World Special Films Corporation, continue actively with the new firm. The original policy of the World Special Films Corporation of handling the best of the output of both the American and European manufacturers, films of the calibre of "Joan of Arc," "The Triumph of an Emperor" and "The Last Days of Pompeii," but on a more gigantic scale, will be carried out.

Before leaving the New York Navy Yard at Brooklyn to join the fleet assembling in Guantanamo Bay for maneuvers, the battleship Michigan, which sailed in the escape of Gen. Felix, from Vera Cruz during the recent troubles in Mexico, was equipped with a Powers Cameragraph No. 6-A Motion Picture Projection Machine and thousands of feet of the latest film. Among these pictures were those taken of the West Point-Annapolis football game at the New York Polo Grounds. As evidence of the popularity of motion pictures with the Government there is hardly a day goes by at the plant of the Nicholas Power Co. in which mechanics from either the Army or Navy do not go through the various departments receiving instructions on operating these projecting machines.

Although a number of laws have been made recently to compel manufacturers to put real cork in life-preservers, this did not benefit Augustus Carney, who died a few days ago when he was almost drowned in East Lake Park, Los Angeles, during the progress of staging a scene in "Alkali Ike's Wooing." Mr. Carney jumped into the lake, believing that the life-preserver which he wore around him would float. However, the joke was on him; it would not float and as it is difficult to swim in chaps and spurs, the comedian swallowed considerable water before he was reached by Harry Edwards, his director.

Billy Quirk, the most widely known and popular juvenile leading man in the photoplay world, has signed a contract with the Vitaphone Company, where his genius will place him in equal rank with John Bunny, Maurice Costello, Darwin Karr, Tefft Johnson and other favorites of the governors of the Screen Club, the famous New York organization of photoplayers.

James Gordon has just returned to New York from the South, where he has been putting on a feature for J. Parker Read. Mr. Gordon, before his photoplay days was known on the speaking stage as an actor of sterling ability and supported many famous stars. He has more than made good in pictures as a leading man and is now being sought after as a director.

R. C. Seery, who left Chicago several months ago to take up special work in connection with the operation of the Mutual Film Corporation's many offices in the Northwest, now having completed his work satisfactorily, has returned to Chicago to take up new and important duties in connection with the H. & E. Film Service Co.

Paul Scardon, one of the cleverest actors on the screen, has left the Reliance Company. He, an artist to his fingertips and a great favorite. Of the screen Paul is a delightful fellow with great charm of manner.

News of Photoplays and Photoplayers

MUTUAL MEN OFF FOR FIRING LINE IN VILLA'S ATTACK ON TORREON

Outcome of Five Year's Experiments by Director Griffith and Photographer Bitzer in Perfecting Development and Printing of Motion Picture Films.

President Harry E. Aitkin, of the Mutual Film Corporation, who made the contract with Gen. Francisco Villa for the exclusive right to photograph the rebel army in action in the Mexican war, is in receipt of that valuable document ratified by the Constitutional leader and bearing his signature. Almost simultaneously the following wire from Frank M. Thayer, who is in charge of Mr. Aitkin's camera men:

"All our photographers left Chihuahua and proceeded rapidly toward Torreon with Villa for battle. New reels best ever taken in Mexican war will reach you in two days."

In a letter, also just received from Mr.

Thayer, is this interesting information: "Little is known of Villa's wonderful character. The morning after the Quimsa battle he sent fifty head of beef cattle to the people he drove across the river. He is absolutely fearless and always travels without a bodyguard—is a crank on liquor and closes the saloons in every town he captures."

After five years of experimenting with special devices used in connection with the motion picture camera and improvements in the developing and printing of film, D. W. Griffith, the noted director and motion picture expert who has lately been engaged by the Mutual Film Corporation at a salary of over \$100,000 a year, has succeeded with the cooperation of Mr. William Bitzer, the acknowledged authority on motion picture photography in the United States, in obtaining results that promise to revolutionize the motion picture art.

Mr. Griffith, who is renowned for his tremendous capacity for work, realized early in his career as a director that some of his finest pictures were not as effective, when shown on the screen, as they should have been, solely because of the limits of moving picture photography. He refused to believe that a motion picture could not be "projected" as clearly and beautifully as a "still" picture and secretly entered upon an exhaustive cam-

A Lubin Play With Thrilling Climax

How Emma Grimes Succeeded in Capturing a Desperado and a Dowry

The Lover's Failure Turned Into Success by His Sweetheart's Ingenious Adroitness How Mike Maley Was Landed.

"In the Dredger's Claw," a recent Lubin release, is presented a novel and thrilling climax. Mike Maley, a desperate character, wanted by the police, is at large in the vicinity of San Pedro. Down the bay the giant dredger, "Colorado," is engaged in building a sea wall. Capt. Grimes has charge of the huge machine and young Phil Clark is his engineer. The captain's daughter, Emma, comes often to visit her father, but more particularly to see young Clark, the two being engaged and only postponing their marriage until Phil can accumulate \$1,000. A wealthy aunt has promised

"The Flash of Fate" (101 Bison)

A STRONG UNIVERSAL PLAY OF INTRIGUE WITH KING BAGGOT AS STAR

Otis Manner's Three Reel Drama, "A Fight for Life," Re-Christened "Won In The Clouds"—Herbert Rawlinson Aims To Be Noted As An Airman

In "A Flaming Diagram," a two-reel imp drama that has just been completed at the New York Imp studios, King Baggot, leading man and director, considers that he has one of the best plays of intrigue done in some time. He plays the part of an old inventor's son who, after the father's death, is unwittingly responsible for solving and saving to the United States Government a great invention.

The name of the play is derived from one of the last scenes where the son, studying over a peculiar paper of instructions left by his father allows his cigarette to set fire to the paper. As it lights up, the diagram, giving the key

applied to the young attorney. A clique of politicians offer him a bribe to discourage an anti-grafting bill of the city administration. He refuses to be bought and thereby establishes himself with the powers that be. The story is interesting from a standpoint of heredity. If he follows in the steps of his ancestors, he will accept the bribe. If he is an independent agency, as he believes he is, he will reject it. It is a hopeful story of regeneration. The scenario is by James Dayton.

The name of Otis Turner's (Universal) picture, "A Fight for Life," a three-reel story of the South African adventure in which Roy Knabenshue's big dirigible

Famous Players and Savage Affiliate

A Big List of Prominent Successes Secured For Presentation On The Screens

"Jack" Warren Kerrigan Gives his Views on the Relative Positions of "Legitimate" and Camera Actors—Which of The Two Will Win Highest Place In Popular Favor?

A joint announcement of great importance to the motion picture industry and the theatrical world in general has just come from the Famous Players Film Co. and Henry W. Savage, Inc., to the effect that an affiliation has been consummated between Adolph Zukor, president of the Famous Players Film Co., and Henry W. Savage, for the purpose of producing all the plays owned and controlled by the Savage Company in motion pictures. These plays include such prominent successes as "The Millionaire," "Top of the Morning," "The Great Name," "The Prince of Pilsen," "Little Boy Blue," "The Gallop," "Commonsense," "Barrett," "Miss Fanny," "The College Widow," "Madame X," "Mary Jane's Pa," "The Little Damsel," "Con & Co.," "The Sultan of Sulu," "The Merry Widow," "The Devil," "The Story of the County Clerk," "Excuse Me," and "Everywoman." The great success attained by these plays when produced on the stage may serve to indicate the certain popularity that will attend the film versions of these subjects.

Augustus Thomas presents to motion picture patrons Eugene Walton's masterpiece and greatest success, "Paid in Full," with members of the original cast, including Tully Marshall. This superb picture production is released by the All Star Feature Corporation, the president of which is Harry Raver, a veteran showman, as well as a motion picture pioneer. No expense has been spared to make "Paid in Full" a success and the popularity it has enjoyed as a play will undoubtedly be repeated on the screens.

While the master mind of Augustus Thomas, director-general of the All Star Feature Corporation, is evidenced in the production of this drama, it is but fair and right not to overlook the very clever work done by W. F. Haddock, the director, and Irvin V. Willat, the camera expert. Mr. Haddock has directed many great pictures but has surpassed himself in "Paid in Full." The artistic brochure by Joseph Farnham, giving an exposition of the drama, is also worthy of praise. "Paid in Full" is another feature that adds luster to the record of the All Star and its president, Harry Raver.

The question as to the relative standing of the actor of the so-called "legitimate" stage and the actor for the screens is one that is a frequent matter of discussion. It is one who has had successful experience in both forms of dramatic presentation, "Jack" Warren Kerrigan, the Universal star, was asked for his views on the subject.

"The photoplay," replied Mr. Kerrigan, "has just come to its own, as one of the greatest general amusements ever offered to the public. Hitherto, it has been considered only a novelty and the wise-actors predicted that the mere curiosity of seeing moving pictures on the screen would soon pall. Truly, if the manufacturers had not awakened and substituted actors for figures, the novelty would have died; but they who make pictures did awake, and the result—compare a film of today with a picture of ten years ago."

"This comparison leads to the query: 'What makes a successful picture today?' and the answer comes immediately, 'the actor in it.' The scenario or plot may be good, the producer may be expert, but an actor unsuited to his part can spoil all."

"Of late, several companies have been exploiting some famous legitimate stars in films. The results have varied and in consequence a question arises. The legitimate star has always depended largely upon his voice for the creation of his part to create the emotion which he wished to suggest to the audience. Is he then necessarily competent to express that same emotion by pantomime alone?"

"After three years in the legitimate and four years in pictures I can safely say that the art of pantomime is quite as much a study as histrionic art, and as different from it as painting is different from music. The eye alone is your audience in screen work, while eye, ear, and sometimes other senses are yours to work upon in the legitimate theatre."

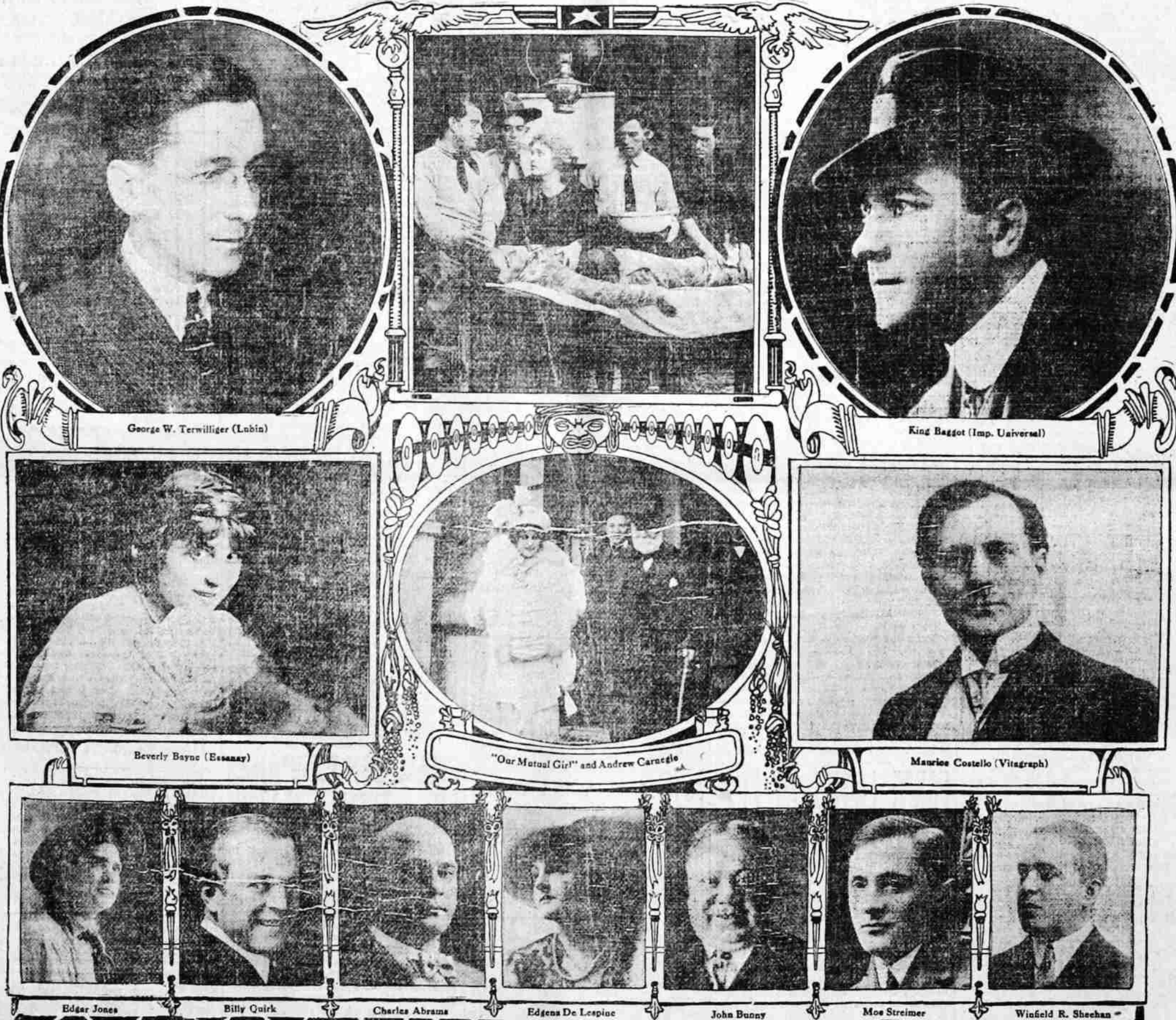
"From the actor's standpoint there are two views. The legitimate actor is stirred to his best by the music, the lights, and the crowd. The screen actor has only the click of the camera shutter for inspiration. Yet the legitimate actor may play in a whole season to fewer people than the screen actor in a single week."

"I firmly believe that the time is quickly coming when a picture star will be as much loved, honored and revered as Edwin Booth was in his day; and the beauty of the picture actor's work lies in the fact that these children and children's children may still see him and his work long after he is among the 'silent halls.' Which one will eventually be the more popular? The legitimate player or the movie actor? Judging by the greater audiences, the diversity of people who see him, remembering that his art is not confined to any time or country and that his language is universal, I say the movie actor."

"If the preceding argument is true, then why not have the great classics portrayed upon the screen by famous picture stars, men and women who love their end of the game and do not take a whirl at the movies as a purely mercenary, before-season proposition? Will not the best-known artists give better performance, knowing the art of pantomime and the limitations of the camera, than legitimate stars who have always depended upon lines?"

"For my part, I can only say that the future of the picture actor is bright, and that the time is here when we who face the camera may be considered artists as well as our brethren who face the footlights."

Director Henry MacRae, of the 101 Bison Company, at the Universal Pacific Coast studios, avers that he is most lucky in having a live elephant at his disposal. Last week during the two-reel production of "The Sins of Her Father" he had occasion to take a number of scenes in a large iron foundry. He sent his assistant to the manager of the foundry to ask permission to take motion pictures there. The request was refused. Mr. MacRae then went himself. He recognized the manager at once. "Have you forgotten?" asked MacRae, "that a week ago, while you were visiting Universal City, your machine got stuck in the sand and I sent for your elephant and pulled you out?" The manager had not forgotten, and the foundry was turned over to Mr. MacRae.



long hard days at their regular studio labors, especially in the face of frequent discouraging failures. But Director Griffith was playing for high stakes. It means much more than money to an artist to see the perfection of his art and especially to overcome an obstacle that tends to keep his work from being seen at its best. Mr. Griffith was determined not to have his dramatic effects hindered by the shortcomings of motion picture photography and Mr. Bitzer, as his camera expert, was equally determined to correct the faults which he knew so well were interfering with the great director's work.

The direct result of their labors is already being seen in some of the most recent motion pictures offered by the Reliance Company on the Mutual program. Not only is the photography exceptionally clear and beautiful so that the faces of the actors seem to stand out with a rounded cameo effect upon the screen while the light penetrates the remotest recesses of the distant backgrounds, but the picture is so steady that, were it not for the movement of the characters, it might be taken for a stereoscopic slide.

Although Mr. Griffith and Mr. Bitzer cannot resist feeling a certain satisfaction in the results they have already obtained, they are striving for still greater perfection along the same lines.

Meanwhile, Emma has been sent to the dredger with a message from the captain to Phil. She arrives on deck just in time to look ashore and comprehend the situation. Mounting quickly to the pilot house, she seizes the levers which Phil, in old moments has taught her to manipulate, and causes the huge arm, with its hanging claw, to swing toward the bank until it is poised over the head of Maley. Then, with another lever, she causes the claw to descend and close over him, and hauls him, howling with rage, into the air. Swinging him far over the water, she holds him suspended until she can call a passing police boat, when she releases the jaws and lets him fall into the water, where the police capture him.

The newest picture in which J. Warren Kerrigan is being featured at the Universal Pacific Coast Studios is entitled, "The Man Between," and is being produced by J. Perrel MacDonald. Mr. Kerrigan plays the part of a city attorney and the story develops toward a crisis when the acid test of honesty is

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